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## BOOK REVIEWS

THE BOOK OF JOB AS A GREEK TRAGEDY RESTORED. HORACE M. KALLEN.  
Moffat, Yard, & Co. 1918. Pp. xiv, 163. \$1.25.

In the earlier editions of Driver's monumental *Introduction to the Literature of the Old Testament*, one could read in a footnote the following: "Jewish scholars are often exceedingly clever and learned; but they are somewhat apt to see things in a false perspective, and to build upon superficial and *accidental* appearances extravagant and far-reaching hypotheses." This severe judgment was withdrawn in later editions. It is perhaps not unfitting for a member of his own race to quote the passage in relation to Dr. Kallen's book. As to the ability of the book and of its writer there can be no question. Though the condensed and somewhat strained style of writing is not the highest type of English, it is often picturesque, vivid, and forcible. There are many excellent observations, several pregnant utterances. But taken as a whole, the book fails to convince. It seems to the present writer exceedingly doubtful whether the verdict of time will tend to approve Dr. Kallen's theories as to the original form of *Job* or as to its teaching and its moral.

The author asks us to believe that *Job* was definitely written as an imitation or echo of an Euripidean tragedy; an echo or imitation, that is, such as a Hebrew genius, working within the limits of the legitimate and without an intimate knowledge of Euripides or Greek, might be supposed to create. A later editor or editors destroyed the dramatic form, disturbed here and there the due sequence of words, added a few interpolations, and thus produced the *Job* we know.

Now as Professor G. F. Moore in his very kindly and generous introduction rightly observes, our author's hypothesis does enable him to use as important parts of his theory and of the original re-created drama, certain passages which modern criticism does not know what to do with and commonly regards as interpolations. These passages are (1) 28, (2) 24 2-24, (3) 40 15-41 26. Any theory which presents the necessity of assuming interpolations has a certain *prima facie* fascination.

It is also true that the "play," as arranged by Dr. Kallen, has a certain plausibility (there is no question as to its ingenuity). The

prose introduction forms the Prologue, and may be roughly compared with the "Prologues" in the tragedies of Euripides. The speeches of Job and his three friends, arranged very much as we now find them but with certain transpositions, most of which have already been sanctioned and suggested by modern criticism, form the main substance of the drama. The three interpolations become the choruses. This is an exceedingly ingenious idea, and each of the three passages has a certain fitness (made the most of by our author!) in the place where Dr. Kallen puts them. Two of them are even in different metres from the dialogues. What could be more desirable? The third (the description of Behemoth and Leviathan) is, it must be confessed, in the same metre, "but is very different in theme and content." Moreover, Dr. Kallen's theory finds a place for Elihu. He seems to fill a double rôle, first as leader of the chorus (p. 127), and then as a quasi-Messenger. It is in the latter capacity that he speaks the words (or most of them) which are assigned to him in the text as we now possess it. After Elihu follows the Divine interpolation and speech. This too is Euripidean, as every reader of the dramas must remember. And the epilogue is an expanded, Hebraic prose analogue of the epilogues of Euripides. So proudly does our author exclaim: "Prologue, *agon*, messenger, choruses, epiphany, epilogue, they are all evident, with just those differences from the Greek that may be expected from the difference in tradition and background between the two authors."

But surely these Euripidean resemblances are but "accidental and superficial." Interpolations, after all, are not unusual in old Hebrew writings, and the three in *Job* can more reasonably be accounted for in this manner than by turning them into choruses. It can hardly be fairly argued that their nature is "so like that of many of the Euripidean choruses" that it is "more plausible than not that they are such." The "praise of wisdom" (28) might, perhaps, be called "like," and is not easily to be accounted for as an interpolation, but the other two suggested choruses are at all events much more reasonably explicable in the ordinary manner. It is difficult to admit the propriety of Behemoth and Leviathan where Dr. Kallen places them. Job's "inflexible self-justification and challenge to God" could certainly not *only* be met by "an exhibition" of God's power; and though Dr. Kallen may call the description of the big beasts after 31 "pat to that purpose," few readers will be found to agree with him. Then the assimilation of Elihu to the Messenger is surely very far-fetched (p. 32). Nor does our author satisfactorily get over the difficulty that the Hebrew of Elihu's speeches appears

to be later than that of the main body of the work. He can only suggest apparently that these particular speeches have been partially rewritten or modified by a later hand (p. 31).

It is true that there was one Ezekiel, a Greek Jew who wrote Biblical dramas, and it is conceivable that there were Hebrew as well as Greek imitations prior to Ezekiel's imitations. But that there "*must* have been" Hebrew as well as Greek imitations, it is by no means legitimate to assert.

Dr. Kallen places the date of *Job* as early as 400 B.C. To suit his theory it is rather wonderful that he did not date it a hundred years later (apart from Dr. Kallen and his theory there seems no valid reason why 300 might not have been the date as probably as 400). A frail hypothesis is devised as to how the author of *Job* might have got some knowledge of Euripidean drama. He might, for instance, have actually witnessed the performance of one of the tragedies "on a visit to Egypt or the Syrian coast." He might have heard of Euripides and his plays from a friend. He might have known the Greek language, or at least enough to "catch the drift" or "retain the generic essence" of a witnessed play.

These are shadowy suppositions. That there are certain resemblances between the tone and temper of Euripides and that of the author of *Job* may perhaps be conceded, though whether the Hebrew poem "bears a relation to Jewish orthodoxy extraordinarily like that of so many of the plays of Euripides to Greek orthodoxy" must be doubted. A common criticism of their respective orthodoxies does not take us very far.

Altogether the theory of Dr. Kallen, while interesting and ingenious, must be regarded as, on the whole, a failure. *Job*, in all probability, even its most original form, was never written as a drama, and its author had more probably than not never seen or heard of any Euripidean tragedy.

More interesting to most readers than the strained attempt to prove that *Job* was originally a drama, will be the second division of Dr. Kallen's short essay, entitled *The Joban Philosophy of Life*, in which the true moral and purpose of the book is (for the first time!) exposed and explained. But here, too, able and ingenious — even profound — as our author's conclusions are, it is hardly mere conservatism, obstinacy, or obtuseness, which leads me to question their accuracy. Dr. Kallen, like the rest of us, is deeply impressed with the greatness of *Job*. And his just admiration, as it seems to me, has led him on to find in *Job* his own philosophy of life. What *he* thinks is the true "moral" of life, what *he* thinks is the right explanation

of the riddle of the universe, that he discovers already expounded by the author of *Job*. As the Hero of the Gospels has often been made to preach the particular sort of religion and of Christianity which is most congenial to each commentator in turn, so is *Job* made to preach the philosophy of Dr. Kallen. Nevertheless, fine and austere in many respects as that philosophy is, it scarcely represents that view of life and that explanation of life's riddles which it was the purpose of *Job* to set forth or even to conceal. *Job's* God was not Dr. Kallen's God, whether for better or for worse.

*Job* in its central assertion attains the "ultimate height, the full ripeness of the growth and unfoldment of the Hebraic theory of life" (p. 45). It seems whimsical or paradoxical that this full ripeness culminates in a God to whom prayer is useless and idle, and who, in His truest nature, is essentially beyond and indifferent to what man calls good and evil. In the growth which leads to this final "unfoldment" the prophets formed a stage and marked an advance; the Psalms, it may be surmised, were a retrogression and a backwater. Dr. Kallen is fain to allow that the "ultimate height" was heterodox and, in one sense, off the line — at all events, off the official line. That the play was preserved is due to the fact that its author "like Euripides, knew the wisdom of conveying his heterodox doctrine by means of a seductive orthodox setting" (p. 68).

The purpose of *Job* might apparently be described as an attempt to overcome the very subtle and pervasive fallacy of the human mind, which persists "in describing the unseen universe as congruous with our own will, as sharing its nature and contributing to its prosperity and final happiness" (p. 44). The Hebrew God-idea developed in "two simultaneous processes." First, Yahweh was moralized; secondly, he was depersonalized. The culmination of the two processes results in identifying him with "the course of nature regarded as a totality, with its energy and dynamic *go*, immanent in all events, transcending each, and making for righteousness" (p. 46). The last words sound as if a little, at all events, of what both the whole Old Testament and the whole New Testament understand by God had survived even in Dr. Kallen's theory. But the Divine righteousness is not what we mean by righteousness. God's justice is nothing like "the justice man conceives of and desires" (p. 70). "His justice is His wisdom, and this again is nothing else than power, force, the *go* and potency, generative and disintegrative, in things" (p. 71). It is a justice "of indifference, of cosmic impartiality, whereby each creature of God's might makes its own nature, without hindrance and without help" (p. 76). This

then is the secret of *Job*, of which it may safely be said that the author of *Job* was himself profoundly ignorant. Dr. Kallen finds important approaches to this non-moral God in the prophets, in whose teaching "conduct and destiny are correlated as cause and effect," where "there is nothing judicial, personal, voluntary," where "disaster follows wickedness or well-being follows righteousness only as indigestion follows over-eating" (p. 66). It is strange what a theory and a faith can make men see in the Bible! *Job*, however, goes much further than the Prophets: the God of *Job* is the "dynamic of the universe," entirely "incommensurable with human nature, the irreducible surd of all experience, whose being and force can be acknowledged, but not reasoned with" (p. 68). And so on.

"The fear of the Lord" is the moral of *Job*. But what does that mean? It means practical, empirical wisdom. It means man's recognition that he must "take his chance in a world" (*i.e.*, in a universe *including* God) which "does not care about him any more than about anything else" (p. 77). The justice of indifference is all which God has to offer him. Let him therefore "assert and realize the excellences appropriate to his nature as a man," in a world which was made no more for one creature than for another. Let him (and one must admire the teaching, even though it is neither "Joban" nor Judaic) "maintain his ways with courage rather than with faith, with self-respect rather than with humility, or better perhaps with a faith that is courage, a humility that is respect" (p. 78). This then is the ripest Hebrew wisdom. Here we have the austere humanism. The pathetic fallacy is wholly overcome (which the Greeks never succeeded in doing). There are no more "illusions" concerning man's relation to God. Man finds his citadel in his own soul — "even against Omnipotence itself — wherein he cherishes his integrity, and so cherishing, is victorious in the warfare of living even when life is lost" (p. 78). And this enlightenment, wisdom, self-mastery, are in accordance with "science." Thus it is that only with the coming of science has Hebraism begun "to come into its own" (p. 78).

One cannot but feel a certain sombre and austere dignity in Dr. Kallen's conclusions. In a godless, soulless, loveless universe (even though the word "soul" is still used by our author, and a God is still believed in, albeit a God of moral "indifference"), man stands up erect, undaunted, free.

But even if this sombre teaching be true, one thing it is not. It is not Judaism. Dr. Kallen's attack upon Reform or Liberal Judaism (p. 57) seems to imply that he is a Jewish nationalist of the

usual non-religious type. It is mournful indeed if this subversal and denial of Judaism, and of what both Judaism and Christianity mean by God, is to become the irreligion of a Jewish Settlement in Palestine. And it is curious to note how the position at which Dr. Kallen has arrived (and which he seeks to foist upon *Job* and upon "Hebraism") is probably in part the result of an anti-Christian bias. One would have thought that a man of Dr. Kallen's views would have got rid of the pedantry of writing B.C.E. instead of B.C. May we speak of Wednesday and Thursday, but must we not write B.C. and A.D.? More significant is the following: "The terms in which God is described throughout the drama are terms of action; the usual hypostasis of the pleasant emotions of men — of love, of goodness, of charity — is not made." "The pleasant emotions of men" — this fling is doubtless supposed to be very clever and sarcastic; is it not rather somewhat foolish and somewhat sad?

It remains to be repeated that there are many acute observations and reflections in Dr. Kallen's all too brief disquisition (for the text of *Job* occupies 77 pages and the Introductory Essay only 76), which, if space permitted, one would be glad to quote. It seems a pity that he should have accepted the identification of the Servant of the Lord (Isaiah 42, 49, and 53) with Zerubbabel, a hypothesis which is now, I think, very generally discarded.

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LONDON, ENGLAND.

COUNTERFEIT MIRACLES. BENJAMIN B. WARFIELD. Charles Scribner's Sons. 1918. Pp. 327. \$2.00.

Dr. Warfield discriminates between miracles, properly so-called, and Special Providences, answers to prayer, etc., in that the former are wrought by an unmediated act of God, apart from processes, and are connected with revelation which, or the bearers of which, they are designed to authenticate and attest. With this definition, the thesis is that miracles have been performed in Christian history since Jesus, only by the Apostles and their next successors to whom they communicated the gift by the laying on of hands. That the Apostolic Fathers make no mention of miracles shows that in their time they had ceased. From the third century on, however, they are related increasingly on account of the influence of heathenism not only, in general, upon and in the minds of Christians but also specifically through the Apocryphal Acts and Gospels copying the